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# KUNKEL'S Musical Review

JANUARY, 1904

Vol. 28

Whole No. 300

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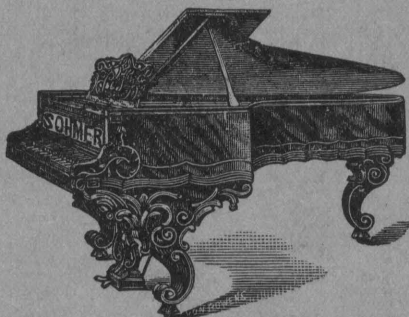


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**W**EBER & FIELDS had a costly experience in connection with Patti's concert at their West End Theatre says *Music Trade Review*. Although Mr. Weber and Mr. Fields each bought a box in their own theatre, paying cheerfully \$500.00 each, the total advance sale up to the time the concert was supposed to commence, was less than three thousand dollars. The time scheduled for the concert was 2:15, but it was postponed until three o'clock, because Mm. Patti lived up to the clause in her contract which stipulated that she shall receive \$5,000 before going on for each concert. The suggestions of Messrs. Weber and Fields that it was necessary for the Madame to become ill fell on deaf ears. She refused to be ill, and in fact was very much alive to the amount of money she required.

Weber & Fields had no other recourse but to write out a check for the \$2,000 deficit.

Then they sat in their stage boxes, surrounded by other smiling families, and looked things at each other across the theatre.

Including the \$800 spent for advertising and the \$1,000 for the boxes, the concert was costing them more than \$4,000. Mm. Patti sang joyously. She sang for about twenty minutes. That made a cost to the music-loving music hall proprietors for \$200 a minute.

Those notes of hers came very high, but they did not go to protest. "The boys" were game. "We were stung again," said "Joe" Weber. "But don't you care. Say, the Schubert Serenade was fine. It cost us \$879.50, as near as I can reckon, but it was always a favorite of mine. 'Home, Sweet Home,' is very affecting the way she sings it. I never realized how valuable it was before. When sweetened to the tune of about \$1,000."

"Oh, well," said Mr. Fields, "it was a fine concert. The highest-priced one I ever

attended. I never cared very much for concerts, and I don't think I shall go to any more this winter. I haven't the time."

THE concert business is reported to be unusually poor in London this winter. This unfortunate state of affairs is, no doubt, due in part to the foolish antics of some of the concert givers. The latest fad is, it seems, the "Interval." During this interval the artist holds a reception in his or her room or wanders up and down the concert hall exchanging greetings with friends. These attempts to introduce social features into concerts may interest a few, while the audience as a whole frets over the waste of time. It is to be hoped this "fad" will not become popular here.

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# MUSICAL REVIEW

JANUARY, 1904.

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Vol. 28

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THOMAS M. HYLAND, . . . EDITOR

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## MUSIC-BLIND EAR.

**A** Mm. Blauvelt, speaking of the value of instruction in singing, aside from considering the attainment of the correct method of the art, recently said to a New York interviewer: "There are many reasons why I should advise young girls to sing. Not the least important is that it is good for the physical health. I have known many a person to have been saved from consumption by a course of singing lessons, for they tend to establish the correct use of the voice, as well as stimulate the natural love for music. In every one there is a germ of power to appreciate the finest music, and the easiest way to express that appreciation is with the voice. All are capable of being taught to sing—to express spontaneously the finest emotions.

"I said, all are capable of learning to sing," but to this I make one exception. The person whose ear is physically defective not only should not try to learn singing, but can not learn. In regard to this I recall an instance told me by Mm. Fursch-Madi. She knew a young woman who had a most beautiful voice, but she not only could not carry a tune, but when she made an approach to accomplishing it she always sung off the pitch. She had a fine teacher, and studied most conscientiously, but she was almost in despair. At last, by the advice of Mm. Fursch-Madi, she consulted an aurist. He made a thorough examination of her ears, and discovered that there was some malformation in the inner ear. The sound waves, as they struck the drum, produced wrong impressions. She sang just as she heard, which was incorrectly. She gave up singing, and devoted herself to the piano. As she had the notes to guide her she was not dependent upon her ear, and so, while her

singing was a failure, her music was a success, and today she ranks as one of the leading pianists in Europe.

"I am a great believer in slow, healthy, consistent development. There is no 'royal road to learning,' and it is only by diligent study and incessant work that one is able to grasp the inner meanings of harmony. With musical intelligence, artistic sensibility, and perseverance, it is almost possible to create a voice. Then, too, the taste is improved by contact with what is elevated and refined, and the power to express the soul's emotions is gradually developed."

## THE PLAINT OF THE SINGING TEACHER.

**T**he question why so few young men of the better sort are attracted to the vocal profession is thus answered by H. W. Greene: "Because of the enormous competition of mediocrity, the cultured and capable professor cannot live in keeping with the dignity of his calling when competition governs his income. The college professor has no competition; his stipend is assured, and his mind open to the service of his appointment. It should be so with the professor of singing. Not until the teacher of singing has knocked at the door of the university and been admitted, or has created a university of his own, the stamp of which is on a par with that of any other institution, or finds a system by which the public may be made to discriminate between real and assumed work, will he be accorded the position artistically, as socially, to which he is entitled. Then will the careful parent be willing to have his boy adopt music as a profession." Mrs. Townsend Tagliapietra has been corresponding with President Hadley of Yale University on this subject. He has written to her as follows:

"To the matter of a professorship of vocal music, to be developed with the same degree of excellence that we are striving to obtain in the other section of our department of music, is one which I have frequently discussed with members of our faculty of music. We cannot undertake to establish such a professorship without endowment. As things stand, it is a question of money. The fund necessary for the proper endowment of a professorship at Yale is \$100,000. This allows \$3,750 for the salary, which is at the present the rate that our full professors are paid, and a few hundred dollars more, ac-

cording to the rate of interest, for incidental expenses to assistants.

FROM a letter recently sent to the Gregorian Review, by order of Pius X., it seems that a decree is soon to be issued regarding reforms in church music all over the world. The friendship of the Pope for the famous composer, Maestro Perosi, whom he has received frequently in private audience since his election, has resulted in the framing of several laws regarding the kind of music which is to be used in churches.

The simplicity of Gregorian chant receives great praise from the Pope, while the less solemn but more melodious compositions of Palestrina are allowed where they can properly be executed. All operatic and profane compositions are to be barred from the churches during religious ceremonies, especially in Italy, where the custom of gaudy and absolutely profane performances at great religious celebrations has gained prevalence.

THE New York public has welcomed four new violinists and will be glad of the announcement that we are to hear a new 'cellist. Pablo Casals, of Barcelona, Spain, made his debut at the first of Mr. Franko's concerts of old music at the New Lyceum Theatre, on the afternoon of Jan. 12. Senor Casals is about 26 years old and has achieved extraordinary success on the other side in an extensive repertory. That he is a musician as well as a virtuoso will be realized when it is known that the medium through which he will introduce himself is the Hydn concerto. The selection fits into Mr. Franko's scheme perfectly and will be "in the picture." Mr. Franko will announce his entire programme shortly.

THE Centenary of Hector Berlioz has given us a better insight to the works of that great French composer than we have ever enjoyed before. December 11, 1803, the day of his birth, was the first of the most remarkable ten years in the history of music, culminating as they did in the birth of Wagner, 1813. Between Berlioz and Wagner came Chopin, Schuman, Liszt, Mendelssohn and a large number of lesser lights. Berlioz is remarkable in the same way that Beethoven and Bach are unique. They were path-finders; and only those who know musical history intimately know how little there was behind



them. From the predecessors of Bach and Handel those two illustrious characters got little, if anything. Haydn created the symphony form; but what in this was there to lead any one to believe that from this would be evolved a Beethoven? In the same way Berlioz stood—a colossal peak, created by his own genius and originality. Programme music, as given us by Berlioz, has made few advances even in the ultra modernity of Richard Strauss, and what Berlioz was as composer pales besides what he did for instrumentation.

THE opening of the opera season in New York this year has been of distinct interest for a great many reasons, principally because it has brought to our shores one of the greatest conductors living, Felix Mottl; it has also

brought the greatest tenor living, Caruso; and numerous others who come into this class. It also marks the presentation in America of "Parsifal," and Conried has really serious ideas of doing more for the young American singer than any one in the past has done.

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## THE THEORY OF THE PULSE ORIGIN OF RHYTHM.

The theory of the pulse origin of rhythm must stand or fall according as the evolutionary record is negative or affirmative. The beginning of our sense of rhythm, its first cause and effect, must be sought there where conscious mind has not meddled.

Since the fourth century before Christ says an exchange the speculation has been found fascinating, of attributing our sense of regular recurrence to the pulse within us. The speculation has awaited so long for tangible proof through reasons too many to be mentioned here.

To turn this speculation into a theory which is sound, it is patent that one thing is primarily necessary: The clock-time beat of the zoological rhythm must be found mirrored in the clock-time beat of its arterial ebb and flow. Sensory impressions from without leave their influences on the brain. Sensory impressions from within must do so also. The brain externalizes the effect of these influences. The savage sees color and paints his face; hears sounds and makes them. What more natural than that the recurrence which he feels within should by subconscious analogy be externalized also! The color pigment seen he adds to his skin, a tree, or anything paintable. Recurrence he combines with extraneous matter, with which it can not to inconveniently be combined. He dances in time, he emits sounds in time.

It is true that a sense of recurrence is found so low down in the animal series as to be an attribute of the insect family. It seems more than a coincidence that here also is found the first circulatory system complete, a heart with valves and blood vessels, a nervous system coupled with the sense of hearing. Does the grasshopper's, the cricket's chirp, tally in time with the thumping which his valvular heart delivers against his nervous system? The circulatory system of the insect world has been investigated to a degree. The time rate of its calls and cries has received more attention from scientists than the calls, songs or cries of any other branch of the animal kingdom, not excepting birds. Unfortunately in this investigation, a watch has for the first time been a nuisance in the world's time taking, inasmuch as the second hand of a watch can furnish only one time rate per minute. To say that *Stenobothrus Melanopleurus* utters three to four notes a second, probably means an exact number at 80 beats per minute, or 90, or whatever the case may be. In spite of this difficulty there is an undoubted connection between the clock-time rate of the insect pulse and the clock-time rate of the insect rhythm. The question that next follows is: Does the insect world externalize that sense of recurrence in combination with any other sense besides that of hearing? The glow worm, did it glow at will, would it glow with regular recurrence? The investigator decided by circumstantial

evidence that it must. She found that it did. The glow from glows it glows at will. In the family of *Lampyridæ* it does so rhythmically. The *Luciola Italica* glows 80 to 100 times a minute when it is not using its lantern to light its way over a snag, etc. This latter rate tallies with the time rate of the general insect pulse, which strangely enough stands close to the human pulse limits.

So far as man is concerned, the most useful data regarding his rhythmic output are those furnished by the metronomic markings of musical compositions. It is here, and here only that the brain has been able to systematically externalize the rhythm most natural to it with a sense of method and order approximating instrumental exactitude, and capable of an exact measure and expression in number. Now these metronome markings offer a most startling fact, in that nearly all of them are placed within the region of the average daily pulse, considered in its cycle of daily unpathological variation, from a little below 60 to a little above 90 beats per minute. They all fall within the pulse rate as it is when it is hastened by exercise or alcoholic liquors; and under these affecting circumstances many a composer has composed. Beethoven thought out his themes while walking vigorously around the Ringstrasse, Vienna. Composers of opera have composed while gesticulating violently the parts. Many did not hesitate to work under mild alcoholic stimulants. Within the normal

pulse rate, forty metronome markings of twelve Beethoven sonatas stand; the average of fifty numbers of Handel's "Messiah" is exactly 72½ beats per minute—precisely the rate of the average, normal adult pulse. It is the same with thirty-three metronome markings of Bach vocal scores taken at random while at the Bach Festival at Bethlehem. It is so with 99 per cent of the metronome marks given to seven hundred and fifty hymns in a hymn book that was edited with the critical supervision of Mr. Horatio Parker and Mr. Arthur Whiting. It is an interesting fact connected with the markings of his hymn book, that they average from 72 to 100 instead of from 60 to 90 beats per minute, the editors having been evidently anxious to give the hymns an impetus which the congregation would not damage later by dragging.

The confessed time in which band conductors conduct their popular marches is from 62 to 72 beats per minute. When they wish to enliven their time they double the rhythm, thus keeping the clock-time beat still intact. The writer possesses data which seem to show that verbal rhythm follows the same rule, Mr. Sidney Lanier having so beautifully prepared the way in his *Science English Verse*, by showing that "verse is such things as music is made of."

The suggestion these facts call forth are of course unlimited. With one of them we will end. Is a twilight song not calm? Is a roystering ditty not fast? A twilight pulse is fast.

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# William Well

3

## TO THE CHASE.

Notes marked with an arrow (↘) must be struck from the wrist.

JEAN PAUL.

Allegretto. M.M. ♩ = 152.

*f* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *mf* *mf* *f* *Ped.* \* *Ped.* \* *Ped.* \*

*mf* *p* *f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *Ped.* \* *Ped.* 462-9 *Ped.* \* *Ped.* \* *ff*



*ff* *Ped.* \*

*f* *Ped.* \*

*p* *ff* *Ped.* \*

*pp* *ff* *Ped.* \*

*pp* *f* *Ped.* \*

*mf* *Ped.* \*



## 5

**Moderato. M.M.**  - 160.

Moderato. M.M. ♩ = 160.

The musical score is written for piano and consists of six systems of staves. Each system typically has a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (indicated by numbers 1-5). Dynamics like *p* (piano) and *f* (forte) are used throughout. Pedal markings, including *Ped \** and *Ped.*, are placed below the bass staff to indicate when to use the sustain pedal. The piece is in a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a metronome marking of 160 beats per minute. The page number '462' is visible at the bottom center.



6

*f* *p*

*f* *p*

*pp* *p* *f* *pp* *p* *Ped*

*pp* *f* *pp* *p* *Ped*

IDYL.

Andante. M.M.-46.

*p* *p* *p* *Ped.*



First system of musical notation, measures 1-4. The system consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The left hand plays a bass line with chords and single notes. Pedal markings are present: "Ped" at the start of measure 1, and "\* Ped." at the start of measures 2, 3, and 4. Dynamic markings include *p* (piano) and *pp* (pianissimo). Ornamentation marks (8) are shown above the first three measures. Measure 4 contains a trill marked with a trill symbol and the number 2313.

Second system of musical notation, measures 5-8. The system continues the grand staff. The right hand has more complex figures with fingerings. The left hand continues the bass line. Pedal markings include "\* Ped." at the start of measures 5, 6, and 7, and "Ped" at the start of measure 8. Dynamic markings include *p* and *pp*. Ornamentation marks (8) are shown above measures 5 and 6. Measure 7 contains a trill marked with a trill symbol and the number 2313.

Third system of musical notation, measures 9-12. The system continues the grand staff. The right hand has more complex figures with fingerings. The left hand continues the bass line. Pedal markings include "\* Ped." at the start of measures 9, 10, and 11, and "Ped\*" at the start of measure 12. Dynamic markings include *p* and *pp*. Ornamentation marks (8) are shown above measures 9 and 10. Measure 11 contains a trill marked with a trill symbol and the number 2313. Measures 11 and 12 are marked "Oboi solo." and "Flute solo." respectively.

Fourth system of musical notation, measures 13-16. The system continues the grand staff. The right hand plays a series of sixteenth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The left hand plays a bass line with chords and single notes. Pedal markings include "Ped." at the start of measure 13 and "Ped." at the start of measure 14. Dynamic markings include *f* (forte).

Fifth system of musical notation, measures 17-20. The system continues the grand staff. The right hand plays a series of sixteenth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The left hand plays a bass line with chords and single notes. Pedal markings include "Ped\*" at the start of measure 17 and "Ped\*" at the start of measure 18. Dynamic markings include *f* (forte). Measures 19 and 20 are marked "Oboi." and "Flute." respectively.



[illegible]

The musical score is for "The Song of the Lark" by Maurice Strakosky. It is in G major and 2/4 time. The score begins with a piano introduction consisting of a 6-measure rest in the right hand and a bass line in the left hand. The melody in the right hand is characterized by a series of eighth and sixteenth notes, often beamed together. A "simili." (simile) section is indicated above the melody. Pedal points are marked with asterisks and the word "Ped." below the bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature for the piano is also one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also performance instructions like "Ped." (pedal) and "Ped." with asterisks. The score is divided into two systems by a double bar line. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is for a single voice and piano.

This musical score is a complex piano arrangement, likely for a grand piano, featuring multiple systems of staves. The notation includes various musical elements such as triplets, slurs, and dynamic markings like 'Ped.' (Pedal) and 'P' (Piano). The score is written in a key signature of one sharp (F#) and includes a variety of rhythmic patterns and melodic lines. The arrangement is characterized by its intricate fingerings and the use of the sustain pedal, which is indicated by 'Ped.' markings and asterisks. The score is presented in a single system, with the piano part occupying the upper staves and the bass part occupying the lower staves. The overall style is that of a late 19th or early 20th-century musical score, with a focus on technical virtuosity and expressive performance.



First system of musical notation. Treble and bass staves. Treble staff contains complex arpeggiated figures with fingerings (1-5) and slurs. Bass staff contains chords and single notes. Pedal markings: \*Ped., Ped, Ped, Ped. Dynamic: *p*.

Second system of musical notation. Treble and bass staves. Treble staff continues with arpeggiated figures. Bass staff contains chords and single notes. Pedal markings: Ped, \* Ped. Dynamic: *p*. A dotted line with the number 8 connects the end of the first system to the beginning of this system.

Third system of musical notation. Treble and bass staves. Treble staff is marked *ff* and *ff*. Bass staff is marked *ff* and *ff*. Pedal marking: Ped. A section of the treble staff is marked *r. h.* and *l. h.*. Dynamic: *ff*. Section ending with *pp*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex arpeggiated figures with fingerings. Bass staff contains chords and single notes. Dynamic: *f*. Pedal marking: Ped.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex arpeggiated figures with fingerings. Bass staff contains chords and single notes. Dynamic: *f*. Pedal markings: Ped, Ped, Ped. Section ending with *f*. Pedal marking: Ped.

HUNTING SONG.

Allegro vivo - 138.

Tromba.

462-9

Edition K



This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and articulation marks (arrows). Dynamic markings include *ff* (fortissimo), *f* (forte), and *p* (piano). Pedal markings are indicated by "Ped." and asterisks (\*). The piece concludes with a final measure marked with a double bar line and a repeat sign.

462-9







## COTTON PICKERS.

SECONDO.

Notes marked with an (v) must be struck from the wrist.

LE ROY HARTT.

Allegretto giocoso. (Lively and playful)  $\text{♩}$ -100

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic. The second system includes a crescendo (cresc.) marking. The third system features a forte (f) dynamic. The fourth system also includes a crescendo (cresc.) marking. The fifth system concludes the piece. The score is written for piano with a grand staff (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. Fingerings are indicated by numbers 1-5. Accents are marked with a 'v' symbol. The score is published by Kunkel Brothers, 1944.

Edition Kunkel.

1944 - 10

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# COTTON PICKERS.

3

PRIMO.

Notes marked with an (Λ) must be struck from the wrist.

LE ROY HARTT.

**Allegretto giocoso.** (Lively and playful)  $\text{♩} = 100$ .

The musical score is written for piano and treble staves. It features a variety of musical notations including slurs, accents, and fingerings. The tempo is marked 'Allegretto giocoso' with a metronome marking of 100. The key signature has two flats (B-flat major). The score is divided into five systems. The first system begins with a piano (p) dynamic. The second system includes a crescendo (cresc.) marking. The third system includes a forte (f) dynamic. The fourth system includes a forte (f) dynamic. The fifth system includes a forte (f) dynamic. The score is heavily annotated with fingerings (1-5), slurs, and accents. Notes marked with an (Λ) must be struck from the wrist. The score is published by Edition Kunkel, 1944-10.



## SECONDO.

The score consists of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The music is characterized by a steady bass line of eighth notes and a treble line with chords and melodic fragments. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). Technical markings include fingerings (e.g., 5 2 1, 4 2 1, 3 1 2), slurs, and accents. The first system starts with *f* and ends with *cresc.*. The second system starts with *f* and ends with *p*. The third system starts with *cresc.* and ends with *f*. The fourth system starts with *p* and ends with *f*. The fifth system starts with *p* and ends with *f*. The score concludes with a double bar line.



PRIMO.

5



## SECONDO.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as dynamics (*f*, *p*, *cresc.*), fingerings (numbers 1-5), and articulation (accents, slurs). The first system starts with a forte (*f*) dynamic in the piano part and piano (*p*) in the bass. The second system has piano (*p*) in the piano part and forte (*f*) in the bass. The third system begins with a crescendo (*cresc.*) in the piano part, followed by forte (*f*) dynamics in both parts. The fourth system starts with piano (*p*) in the piano part and forte (*f*) in the bass. The fifth system has piano (*p*) in the piano part and forte (*f*) in the bass. The sixth system begins with piano (*p*) in the piano part, followed by a crescendo (*cresc.*) and then forte (*f*) dynamics in both parts. The score concludes with a double bar line.



PRIMO.

7

First system of musical notation, measures 1-4. The right hand features complex fingerings (e.g., 3 2 1, 4 2 1, 5 3) and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. There are asterisks and *Red.* markings below the staff.

Second system of musical notation, measures 5-8. The right hand continues with complex fingerings and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. There are asterisks and *Red.* markings below the staff.

Third system of musical notation, measures 9-12. The right hand features complex fingerings and slurs. The left hand has triplets and slurs. Dynamics include *p* and *cresc.*. There are asterisks and *Red.* markings below the staff.

Fourth system of musical notation, measures 13-16. The right hand features complex fingerings and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. There are asterisks and *Red.* markings below the staff.

Fifth system of musical notation, measures 17-20. The right hand features complex fingerings and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. There are asterisks and *Red.* markings below the staff.

Sixth system of musical notation, measures 21-24. The right hand features complex fingerings and slurs. The left hand has triplets and slurs. Dynamics include *p* and *cresc.*. There are asterisks and *Red.* markings below the staff.



## SECONDO.

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The notation includes various dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1 through 5 above the notes. Arrows point to specific notes, likely indicating accents or breath marks. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first system begins with a double bar line and a repeat sign. The second system has a *cresc.* marking. The third system has a *f* marking. The fourth system has a *p* marking. The fifth system has a *f* marking. The sixth system has a *p* marking and a *cresc.* marking. The score ends with a double bar line and a repeat sign.



**PRIMO.**

9

*f* *p* *cresc.* *f*

*p* *cresc.* *f* *p* *cresc.*

8. 1. 2.

*f* *p* *p*

*f* *p*

*p* *cresc.*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*







PRIMO.

11

The musical score is written for a piano and a violin. The piano part is in the lower register, and the violin part is in the upper register. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into six systems, each with a piano and violin staff. The piano part includes dynamic markings such as *mf*, *f*, *p*, *cresc.*, and *ff*. The violin part includes various musical notations, including slurs, accents, and fingerings. The score is marked with "Red." and asterisks, indicating specific performance instructions. The page number "11" is in the top right corner, and the publisher's name "Edition Kunkel." is in the bottom left corner.



# MIDNIGHT REVEALERS.

## CAPRICE.

*Notes marked with an arrow (↘) must be struck from the wrist.*

**LE ROY HARTT.**

**Allegretto.** ♩ - 108.

The image displays a page of musical notation for a piano piece, consisting of three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, with fingerings (1-5) and accents. The bass staff starts with a bass clef and contains whole and half notes, some with fingerings. A dynamic marking of *mf* (mezzo-forte) is present.

**System 2:** The second system continues the piece. The treble staff shows more complex rhythmic patterns with beamed notes and fingerings. The bass staff includes whole notes and rests, with fingerings. A dynamic marking of *p* (piano) is visible.

**System 3:** The third system is marked **Giocoso (Sprightly.)**. It features a treble staff with eighth and sixteenth notes, some with fingerings. The bass staff includes whole notes and rests, with fingerings. A dynamic marking of *p* is present. A note with a staccato mark is labeled *Red.* (rehearsal mark). A footnote states: "The small notes are ad lib."







**Con Brio.** (*With animation.*)

First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note triplets and sixteenth-note runs, marked with fingerings (1, 2, 3, 4) and accents. Bass staff provides a steady accompaniment of eighth notes. Dynamics include *f* and *ff*. Performance markings include *Red.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth-note triplets and sixteenth-note runs. Bass staff features a more active accompaniment with eighth-note patterns. Dynamics include *f* and *ff*. Performance markings include *Red.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features eighth-note triplets and sixteenth-note runs. Bass staff provides a steady accompaniment of eighth notes. Dynamics include *f* and *ff*. Performance markings include *Red.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff features eighth-note triplets and sixteenth-note runs, marked with fingerings (1, 2, 3, 4, 5) and accents. Bass staff provides a steady accompaniment of eighth notes. Dynamics include *f* and *ff*. Performance markings include *Red.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff features eighth-note triplets and sixteenth-note runs, marked with fingerings (1, 2, 3, 4, 5) and accents. Bass staff provides a steady accompaniment of eighth notes. Dynamics include *f* and *ff*. Performance markings include *Red.* and asterisks.



First system of musical notation. Treble and bass staves. Treble staff has a 'ten.' marking above the first measure. Fingering numbers 1, 2, 3, 4 are indicated. Bass staff has 'Ped.' markings and asterisks. The system concludes with a double bar line.

Second system of musical notation. Treble staff has 'ten.' markings above the first, second, and fourth measures. Fingering numbers 1, 2, 3, 4, 5 are indicated. Bass staff has 'cresc.' markings above the first and second measures, and a 'f' marking above the fifth measure. 'Ped.' markings and asterisks are present in the bass staff. The system concludes with a double bar line.

Third system of musical notation. Treble staff has 'ten.' markings above the second, third, and fourth measures. Fingering numbers 1, 2, 3, 4, 5 are indicated. Bass staff has 'mf cresc.' marking above the first measure. 'Ped.' markings and asterisks are present in the bass staff. The system concludes with a double bar line.

Fourth system of musical notation. Treble staff has 'ten.' markings above the first, second, and fourth measures. Fingering numbers 1, 2, 3, 4 are indicated. Bass staff has 'f cresc.' marking above the third measure. 'Ped.' markings and asterisks are present in the bass staff. The system concludes with a double bar line.

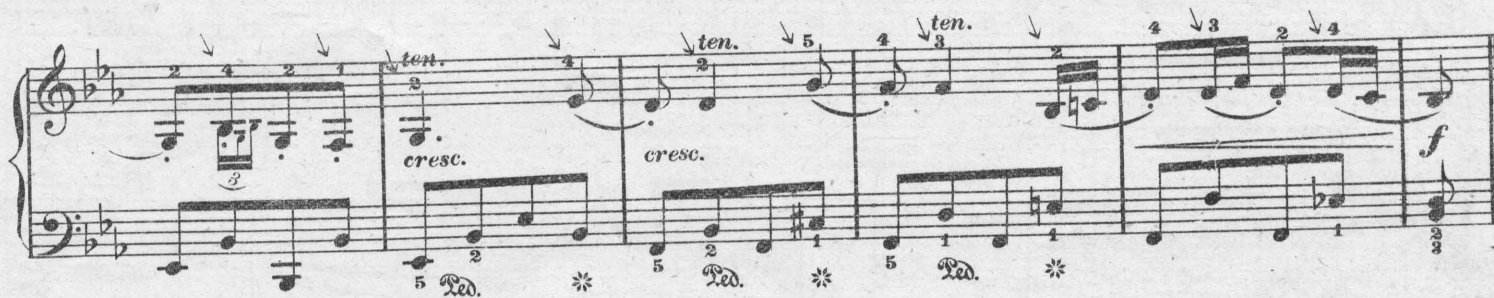
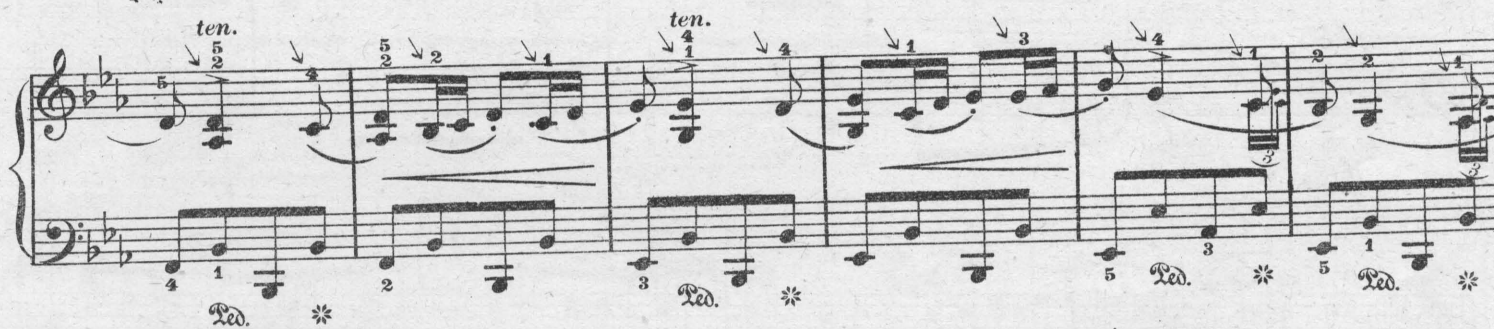
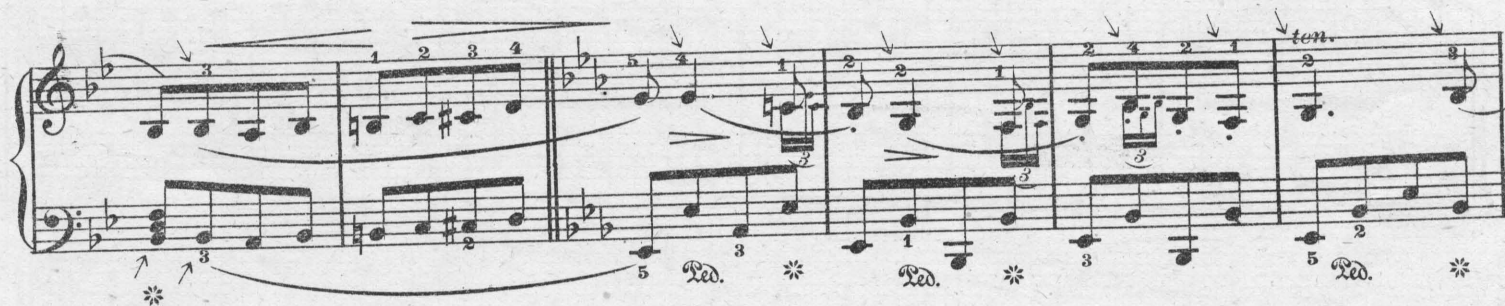
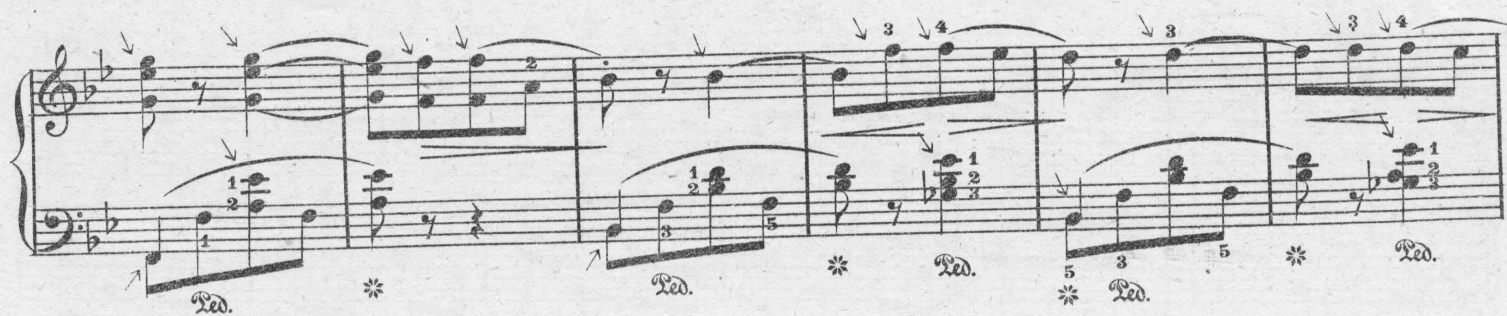
Fifth system of musical notation. Treble staff has 'ten.' markings above the second, third, and fourth measures. Fingering numbers 1, 2, 3, 4 are indicated. Bass staff has 'ff' marking above the fifth measure. 'Ped.' markings and asterisks are present in the bass staff. The system concludes with a double bar line.



*dolce. (sweetly)*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo/mood is marked *dolce. (sweetly)* and the dynamics include *p* (piano). The notation is characterized by frequent use of triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include slurs, accents, and breath marks (marked with an asterisk \*). The piece concludes with a final cadence in the fifth system.







This page contains six systems of musical notation for piano, arranged in three pairs. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Articulation is shown with slurs and accents. The page includes several dynamic markings: *mf cresc.*, *f cresc.*, *ten.*, *ff*, *p*, and *f*. There are also markings for *Red.* and asterisks (\*). The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is complex, with many beamed notes and slurs, suggesting a technically demanding piece.



Gradually softer and softer.

*mf*

*dim.*

*p*

*pp*

*Red.*

*pp*



# PLUIE de RUBIS.

(SHOWER OF RUBIES.)

To insure a refined and scholarly rendition of the piece the artistic use of pedal as indicated as imperative.  
Notes marked with arrow(↓) must be struck from the wrist.

J. Prosinger.

Allegretto ♩ = 100.

The musical score is written for piano in 3/4 time, marked Allegretto (♩ = 100). It consists of four systems of music, each with a treble and bass staff. The music features intricate fingerings, slurs, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. Notes marked with arrows (↓) are to be struck from the wrist. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'ten.'



First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system contains five measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff in measures 2, 3, 4, and 5.

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system contains five measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff in measures 2, 3, 4, and 5.

Third system of musical notation. Treble and bass staves. The system contains five measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff in measures 2, 3, 4, and 5.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The system contains five measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff in measures 2, 3, 4, and 5.

Fifth system of musical notation. Treble and bass staves. Treble staff includes markings for *cres.*, *cen.*, *do*, *rit.*, *a tempo.*, *f*, and *p*. The system contains five measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff in measures 2, 3, 4, and 5.



The first four systems of music show a single melodic line in the right hand and a multi-measure rest in the left hand. The right hand features various fingerings (1-5, 2-4, 3-5) and articulation marks (accents, slurs). The left hand consists of a multi-measure rest labeled 'Ped.' with asterisks indicating specific measures. The systems are numbered 1 through 4, with the fourth system ending with a double bar line.

To facilitate the execution for small hands the small notes in the chords of the right hand may be omitted in this part.

*Risolut.*

The fifth and sixth systems of music show a single melodic line in the right hand and a multi-measure rest in the left hand. The right hand features various fingerings (1-5, 2-4, 3-5) and articulation marks (accents, slurs). The left hand consists of a multi-measure rest labeled 'Ped.' with asterisks indicating specific measures. The systems are numbered 1 through 2, with the second system ending with a double bar line.



[illegible]



# DANCE OF THE VIOLETS.

## VALSE GRACIEUSE.

Notes marked with an arrow (↘) must be struck from the wrist.

PAUL MORI.

Tempo di valse. ♩. - 80. (In waltz time.)

Cantabile. (Singing.)

The first system of the musical score is in 3/4 time, key of D major (two sharps). It consists of a treble and bass staff. The treble staff begins with a piano (p) dynamic and features a melodic line with slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and moving lines, also marked with fingerings. Arrows (↘) are placed above several notes in both staves, indicating they should be struck from the wrist. A note in the bass staff is marked 'N.B.'.

(Key of D major.)  
For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

The second system continues the piece. It begins with a mezzo-forte (mf) dynamic. The tempo is marked '(a little slower.)'. The notation includes slurs, fingerings, and arrows. A 'un poco rit.' (a little more slow) marking appears towards the end of the system. A note in the bass staff is marked 'N.B.'.

The third system returns to the original tempo, marked 'a tempo. (resume the time.)'. It continues the melodic and harmonic development with slurs, fingerings, and wrist-strike arrows.

The fourth system concludes the piece. It features a mezzo-forte (mf) dynamic and a 'cresc.' (crescendo) marking. The notation includes slurs, fingerings, and arrows. The system ends with a double bar line and a final key signature change to D major.

N.B. Notice the change of fingering.

Edition Kunkel.

1816 - 4

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Leggiero. (*Lightly.*)

*mf*

(Key of A major.)

N.B.

1.

2.

*f*

N.B.

2.

a tempo.

*molto rit.*

*p*

*mf*

N.B.

N.B.

a tempo.

*un poco rit.*

*un poco rit.*

*mf*

*cresc.*



## TRIO.

Cantabile.



(Key of G major.)





*Cantabile.*

*pp*

*N.B.* *N.B.*

*p*

*N.B.* *N.B.*

*a tempo.*

*un poco rit.*

*cresc.*



# FROLIC IN THE BARN YARD.

Lively.  $\text{♩} = 96$ .

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

Notes marked with an arrow must be struck from the wrist.

*f* (Key of C) *p*

*f* *p*

*f* *p*

Cackling of Hens. (Key of G) *f* *p*

1. 2.

*f* *p*

*f* *p* Fine.



The Turkey Gobble, Gobble.

(Key of F)

The first system of musical notation for 'The Turkey Gobble, Gobble.' It consists of a grand staff with a treble and bass clef. The key signature is one flat (F major). The time signature is 2/4. The music begins with a piano (p) dynamic. The right hand plays a series of eighth notes with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a series of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The system ends with a forte (f) dynamic and a piano (p) dynamic.

The second system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody from the first system. The right hand plays eighth notes with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The system ends with a forte (f) dynamic and a piano (p) dynamic.

The third system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody from the second system. The right hand plays eighth notes with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The system ends with a forte (f) dynamic and a piano (p) dynamic.

The fourth system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody from the third system. The right hand plays eighth notes with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The system ends with a forte (f) dynamic and a piano (p) dynamic.

The happy Farmer sings.

(Key of B<sup>b</sup>)

The first system of musical notation for 'The happy Farmer sings.' It consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat major). The time signature is 2/4. The music begins with a piano (p) dynamic. The right hand plays a series of eighth notes with fingerings 5, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a series of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The system ends with a piano (p) dynamic.

The second system of musical notation for 'The happy Farmer sings.' It continues the melody from the first system. The right hand plays eighth notes with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The system ends with a forte (f) dynamic.







# WEDDING MARCH

from  
LOHENGRIN.

FRANZ LISZT.

RICHARD WAGNER.

*The bridal chamber; to the right, an oriel casement, which is open. Music behind the Stage, at first heard quite in the distance, and gradually approaching nearer; at the middle of the strain, doors at the right and left of the Stage are opened; the Ladies enter leading in Elsa, the King and Nobles leading in Lohengrin; Pages with light go before them.*

Notes marked with an arrow (↘) must be struck from the wrist.

Moderato. ♩ - 96.

1936 - 8

Entered Stationers Hall



4

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Cantabile.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation is highly detailed, featuring complex chords, arpeggios, and specific fingerings indicated by numbers 1-5. Pedal points are marked with an asterisk and the word 'Ped.' below the staff. A forte dynamic 'f' is present in the fourth system. The piece concludes with a final chord in the fifth system, marked with a double bar line and a repeat sign.



*When the two trains meet in the centre of the stage, the Ladies lead Elsa to Lohengrin, they embrace, and remain thus standing in the centre. Eight Ladies walk in slow procession round Lohengrin and Elsa while these are divested of their heavy upper garments by the pages.*

The musical score consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Below the staves, there are numerous 'Ped.' (pedal) markings and asterisks indicating specific performance instructions. The notation is dense and detailed, typical of a professional musical score.



*The King embraces Lohengrin and Elsa and gives them his benediction.*

*The Pages give a signal to retire; the two trains resume the order in which they entered. During the following all pass before the pair, the men going out at the right and the Ladies at the left of the Stage.*



The page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings. The first system begins with a forte (*f*) dynamic. The notation includes many slurs and fingerings, indicating a complex and technically demanding piece. The dynamic markings include *f*, *Red.*, and *Red.* with asterisks. The notation is written in a style typical of early 20th-century piano literature.



## Cantabile.

The first system of musical notation for 'Cantabile' consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a melodic line in the treble and a supporting line in the bass. The treble line includes a large slur over the first four measures. The bass line has a triplet of eighth notes in the first measure. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and a key signature change to one sharp (F#).

The second system continues the piece. The treble line features a series of eighth-note patterns. The bass line has a triplet of eighth notes in the first measure. The system concludes with a double bar line and a key signature change to one sharp (F#).

The third system continues the piece. The treble line features a series of eighth-note patterns. The bass line has a triplet of eighth notes in the first measure. The system concludes with a double bar line and a key signature change to one sharp (F#).

The fourth system concludes the piece. The treble line features a series of eighth-note patterns. The bass line has a triplet of eighth notes in the first measure. The system concludes with a double bar line and a key signature change to one sharp (F#).



The musical score consists of six systems of piano notation. Each system typically includes a grand staff (treble and bass clefs) with complex chordal textures and arpeggiated figures. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* (forte) and *ff* (fortissimo). The notation is dense, with many beamed notes and slurs. The page is numbered 10 in the top left corner.

Edition Kunkel.

1936 - 8



# T O M.

3

Words by  
JESSIE BEATTIE THOMAS.

Music by  
CHARLES KUNKEL.

Moderato.

*p*

*rit.*

*rit.*

I don't know half I'm do - in', I'm so in love with Tom, There's no un sweet as

he is in all, all Chris - ten - dom. I see him in the flow - ers, I

see him in the skies, I see him in the sun - set And in the stars that rise.

1934 - 6

Edition Kunkel.

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**a tempo.**

*Edition* <sup>2<sup>ed.</sup></sup> *Kunkel.*



rock - in' or a sing - in' I'm a rock - in' sing-in' Tom. Tom's

in the preach-er's preach-in' And he's mixed up with the psalm. A

sleep-in' I'm a dream-in' of that dar - lin' fel - low's name, And when the sun's a

gleamin' I'm dreamin' just the same.

*(slower - at pleasure.)*

ppp  
pp  
rit.  
Ted. \*



## Tempo I.

When church bells are a ring - in' it seems they're wed - din' bells, All

things look to be marry - in' een dais - ies in the dells. My

eyes did sure - ly tell him, his ans - wer he might guess, For

it was ea - sy see - in' that I meant it for yes.

*rit.* *rit.*

**REPEAT REFRAIN.**



# OUR COLORS.

3

## March.

Notes marked with an arrow (↘) must be struck from the wrist.

JOHN F. ROBERT.

March time. ♩. -112. Giocoso.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'March time. ♩. -112. Giocoso.' The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (p) marking. The second system includes a crescendo (cresc.) marking. The third system includes a piano (p) marking and a 'Led. \*' marking. The fourth system includes a piano (p) marking. The fifth system includes a piano (p) marking and a 'Led. \*' marking. The score is marked with numerous arrows (↘) indicating notes to be struck from the wrist. The score is numbered 1681-5.

1681-5

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First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include *ten.* (tension), *f* (forte), and *Red.* (redaction) with asterisks.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Performance markings include *ten.*, *f*, and *Red.* with asterisks.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Performance markings include *p* (piano), *f*, and *Red.* with asterisks. The system concludes with first and second endings.

TRIO.

TRIO. section, measures 13-16. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Performance markings include *f*, *p*, and *ten.* with *Red.* and asterisks.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Performance markings include *f*, *Red.*, and asterisks.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *p* and *ten.*. Fingering numbers 3, 4, 1, 2, 3 are visible. There are asterisks and "Led." markings below the bass staff.

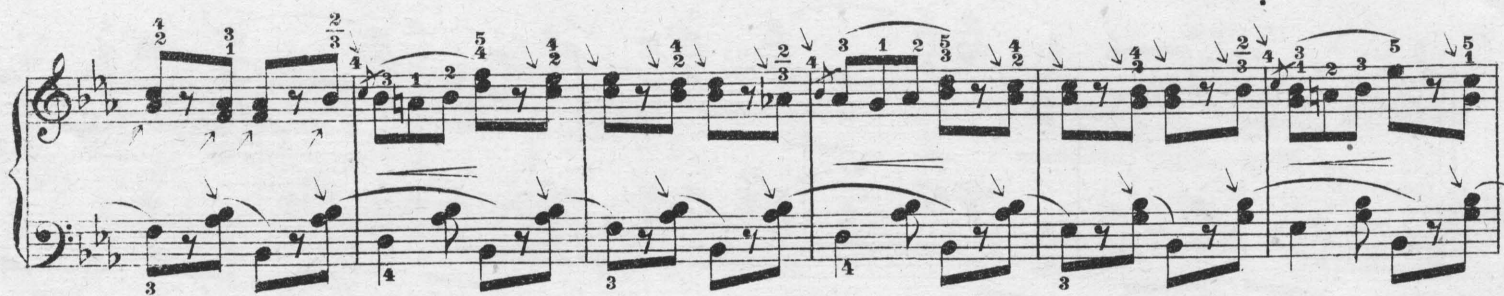
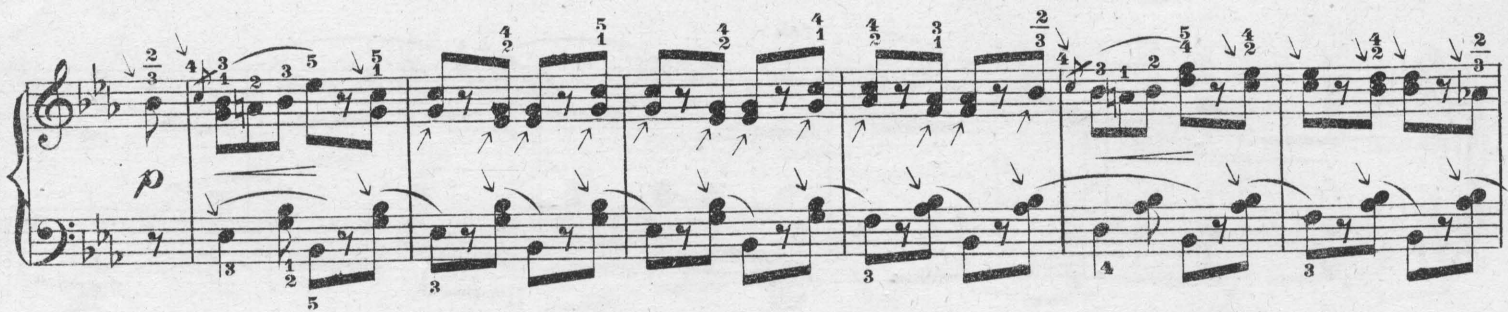
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff*. Fingering numbers 1, 2, 3, 4, 1, 2, 3, 4 are visible. There are asterisks and "Led." markings below the bass staff. The text "Trombone solo." is written below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *rf*. Fingering numbers 5, 4, 2, 1, 2, 3, 4, 5 are visible. There are asterisks and "Led." markings below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *rf* and *p*. Fingering numbers 2, 4, 3, 4, 4, 4, 4 are visible. There are asterisks and "Led." markings below the bass staff. The text "ten." appears above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff*. Fingering numbers 4, 1, 2 are visible. There are asterisks and "Led." markings below the bass staff.







First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3). Dynamics include *f* and *ten.*. Performance markings include *Red.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3). Dynamics include *f* and *ten.*. Performance markings include *Red.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3). Dynamics include *f* and *ten.*. Performance markings include *Red.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3). Dynamics include *f* and *ten.*. Performance markings include *Red.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3). Dynamics include *f* and *ten.*. Performance markings include *Red.* and asterisks.

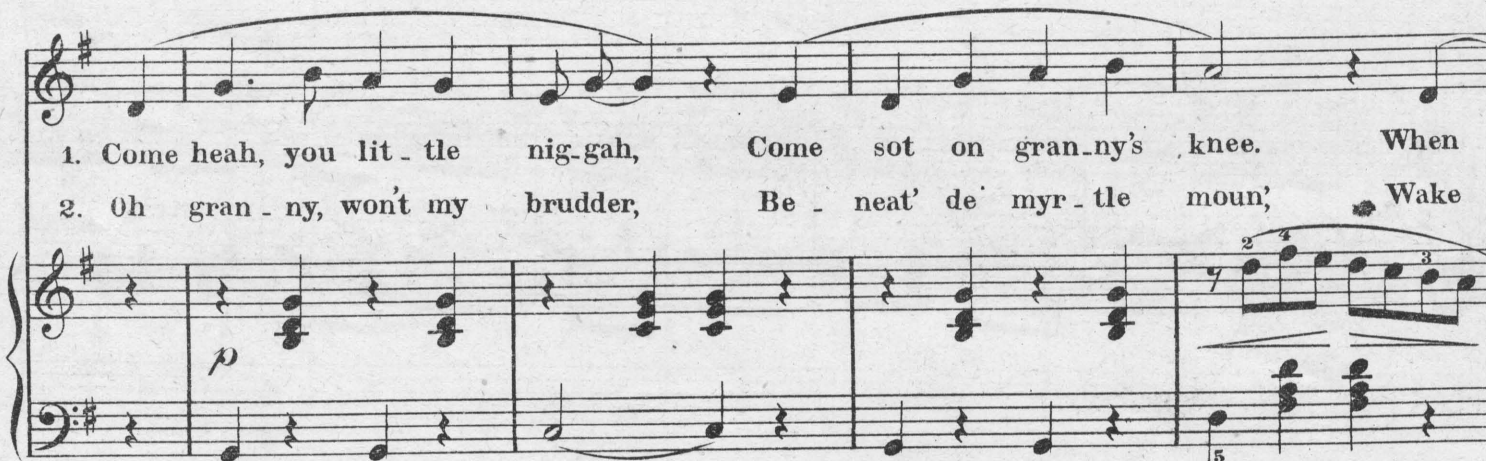


# I'S JUS' YO' LITTLE FUZZY WUZZY KINKY INKY COON.

Words by  
JESSIE BEATTIE THOMAS.

Music by  
CHARLES KUNKEL.

Moderato.





4

To tell you 'bout yo' dad-dy, He hoed de beans and co'n, He's  
 Yu' said he's on - ly sleepin', Dat he would wake some day, De

bur - ied wid yo' mammy Close to de old farm barn. Dey  
 an - gels am a keepin' Him mos' too long a - way. So

sold 'em from each ud - der, It broke der lub - bin heart, Dey's  
 when it comes to - morrow Let's ask de an - gels' Lo'd If



rest - in' now to - ged - der To neb - ber, neb - ber part. Yu's  
brud - der we can't bor - row A lit - tle while from God. I's

*a little faster.*

'jus' my lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, Yu's  
jus' yo' lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, I's

gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De  
gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De



morn, de day time and de ebe-nin', Yu's de sun-set, Yu's de noon, Yu's  
morn, de day time and de ebe-nin', Is de sun set, Is de noon, Is

jus' my lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. Oh,—  
jus' yo' lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. I'll —

shuf-fle yo' feet, my hon-ey, Jus' hoe down de cab-in flo; Den  
shuf-fle my feet, yo' hon-ey, I'll hoe down de cab-in flo; Den

go pass yo' cap fo' mon-ey, Dey's white folks der at de do; Buy  
sho' pass my cap fo' mon-ey, Dey's white folks der at de do; Buy



gran - ny a red ban - dan - na, Fo' yo' sef a new ban - jo An'  
 gran - ny a red ban - dan - na, Fo' my sef a new ban - jo An'

can - dy fo' yo' Su - san - na Wid some of de white folks' dough.  
 can - dy fo' my Su - san - na Wid some of de white folks' dough.

**Giocoso.**



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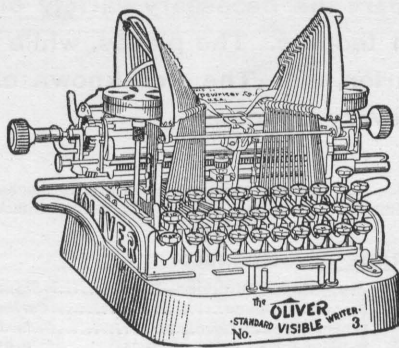
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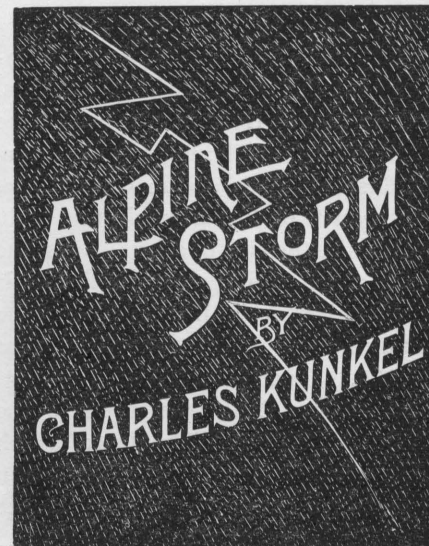
TO —  
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## FESTIVAL HALL.

Festival Hall, the biggest auditorium on the World's Fair grounds, stands just in front of the Art Palace at the head of the main cascade, on the top of Cascade Hill, at the center from which the avenues of the Exposition's main picture radiate like the ribs of a fan. It is one of the most ornate buildings on the Fair grounds, although it is small compared to the big Exhibit buildings. The appropriation for it was \$250,000. Its architect is Cass Gilbert, of New York and St. Paul, who was also the architect of the Art Palace. The dome, which will crown Festival Hall, will be the largest on earth, 165 feet in diameter, excelling in size those of St. Peter's Cathedral and the Pantheon, at Rome. These have hitherto been the largest domes in the world.

Festival Hall is a circle with a large oblong rectangle at its southern end. The circle has a diameter of 195 feet. The rectangular oblong is 250 feet long and 64 feet wide. It is intended that this oblong shall contain the stage and the accessory dressing rooms. The gigantic dome is topped by a seated sculptured figure. Below the dome is a large cylindrical drum two stories high. The upper story is pierced by a row of oeil de boeuf, or "bullseye" windows. Below the drum a beautiful engaged Ionic colonnade, 42½ feet high, surrounds the building.

The rectangular construction at the back of Festival Hall joins perfectly to the decorative screen or Colonnade of States which runs in quadrants to the east and west. The columns of this screen are only 34 feet high but are in perfect harmony with those of Festival Hall.

The total height of the building is 190 feet. The interior of the hall was designed by Chief-of-Design E. L. Masqueray. It is beautifully finished like a first class theater with extensive balconies. It seats 3,500 and contains the largest organ on earth.

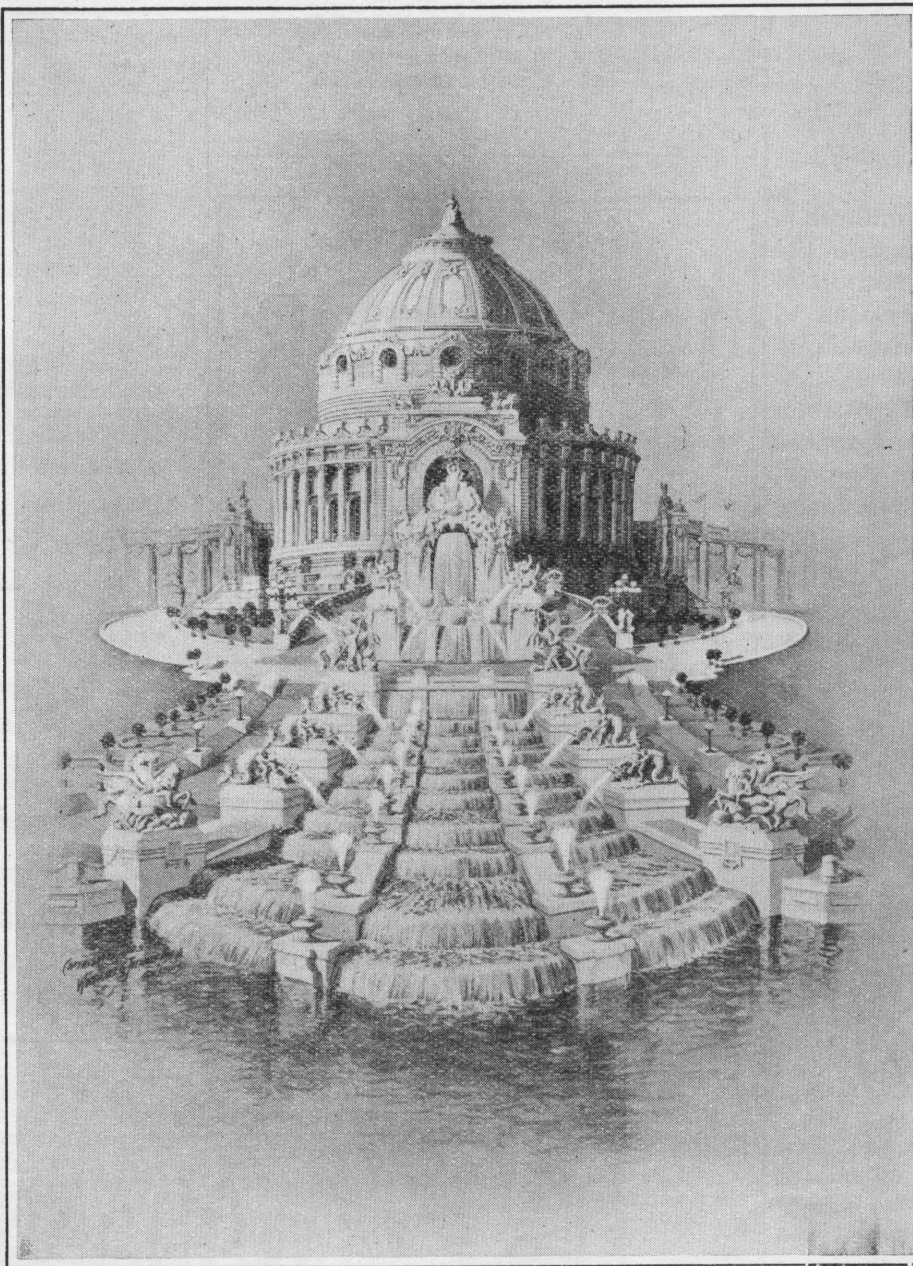
The Department of Music of the Exposition has charge of the structure during the Fair. High class concerts and great operatic performances will be given within it.

MORITZ ROSENTHAL has just made a great hit in Riga. That is more than Richard Wagner did in the same place.

## STEWART RETURNS FROM EUROPE.

George W. Stewart of Boston, Mass., manager of the World's Fair Bureau of Music, arrived in St. Louis after an extensive tour through Europe in the interest of music at the Exposition.

While abroad Mr. Stewart visited England, France, Austria and Russia, and heard concerts, given for his special benefit, by the most celebrated military bands in those countries. In all the capitals he visited, he was accorded a hearty welcome as representative of the Exposition, and everything possible was done to aid him in securing the information he desired.



FESTIVAL HALL.

Mr. Stewart left America on September 8 and went direct to England. In London he heard a concert by the famous band of the Grenadier Guards, which was then playing at the Earls' Court Exposition. Only thirty musicians of the band were performing, but as a special favor, the full strength of sixty-five men took part in the concert.

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In Paris, Mr. Stewart heard a concert, arranged for his special benefit, by the celebrated band of the Garde Republicane. That organization is composed of eighty of the finest musicians of the French Army. Besides being famous for its excellent music, the organization is interesting because of its history.

From Paris Mr. Stewart went to Berlin, where he attended a concert given by the combined bands of the regiments of the Fourth Garde and the Fourth Grenadier Garde. The bands of the German Army seldom have more than thirty men, but, to give a good idea to the Exposition representative of what could be done by a large organization, the officers of the regiments arranged to have a concert by the combined bands, so that sixty-five musicians played at one concert.

In St. Petersburg Mr. Stewart was entertained by the officers of the Cavalier Garde, one of the Czar's favorite regiments. He was tendered a banquet at the regiment's armory. Preceding the banquet a concert for his special benefit was given by the regiment's band, consisting of 75 pieces.

"I found everywhere," said Mr. Stewart, "that all

people know of the World's Fair, and believe it will be the greatest Exposition ever held. Everything possible was done to assist me in my work. Upon presenting my credentials all barriers of formality were lowered. It was easy to see that the Governments of the countries I visited are heartily interested in the Exposition."



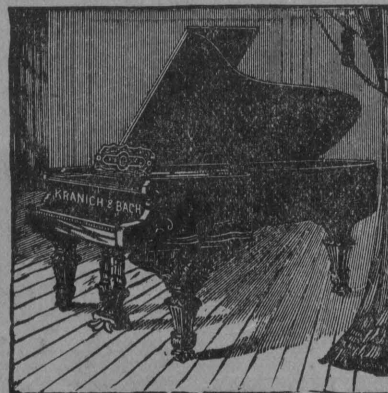
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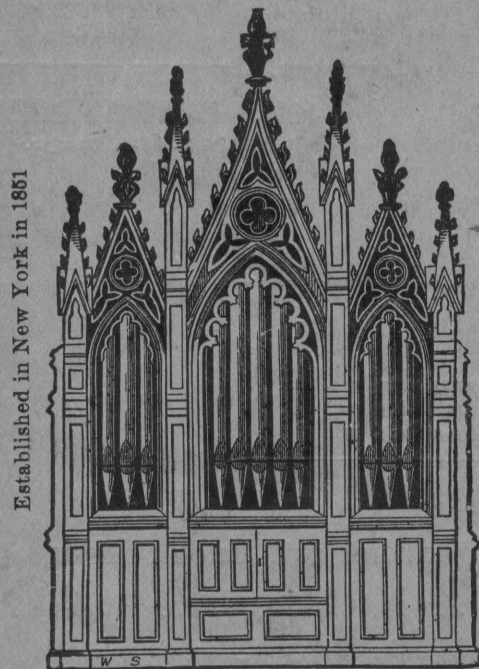
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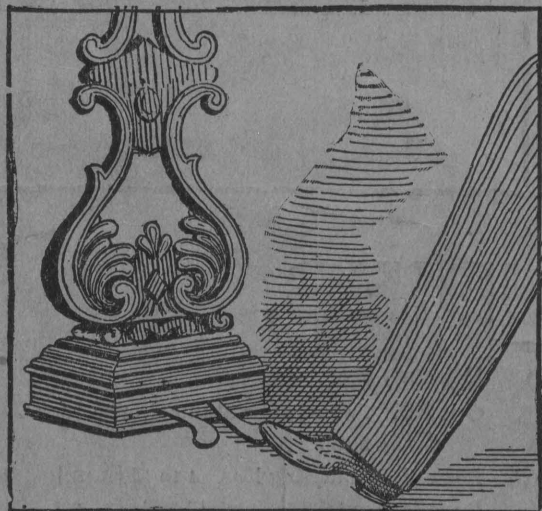
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